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Panoramic Photos

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JAMES H. BILLINGTON
Librarian of Congress

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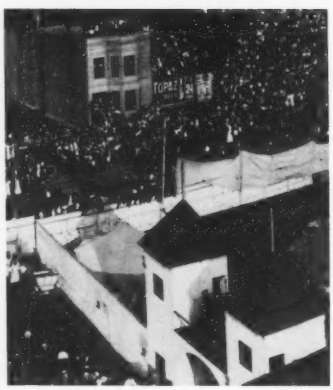

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On the Cover: A portion of Benjamin Falk's 1902 "The Curb Market, Broad St.," a panoramic photo of New York's financial district from the Prints and Photographs Division.

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

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Native American Poetry:
Crow Nation Children Read Their Work at the Library

On the evening of March 10, Poet Laureate Rita Dove welcomed a capacity Mumford Room audience to the first-ever poetry reading by a group of young Native Americans at the Library of Congress.

The poets were eight high school children from Montana's Crow Nation, accompanied by their teacher, Mick Fedullo. The evening had its origins in an encounter years ago between Rita Dove and her former classmate from the Iowa Writers Workshop. Mick Fedullo had helped "initiate" Ms. Dove to the ways of the West when she reported to Arizona State University for her first full-time teaching job in 1981. According to Ms. Dove, Mr. Fedullo greeted her over the telephone with "What's a nice black girl like you doing in a place like this?"

"Mick contributed to my initiation," Ms. Dove told the audience, "by organizing picnics in the desert, where my husband and I learned that healthy respect, not fear, was the trick to feeling comfortable in surroundings that seemed to spout poison, be it plant or beast, as easily as an oak drops acorns."

Mr. Fedullo had been working with Pima Indian children, teaching them to write poetry and ignoring the local teachers who claimed the Pimas were too hard to teach and impossible to befriend. His early success with this group led to a career as a free-lance language-development consultant in American Indian education. He has worked throughout the Southwest, Pacific Northwest and Northern Plains for state and federal agencies, in addition to local school districts.

Yolanda Old Dwarf reads her poetry in the Mumford Room on March 10. *Photos by Jim Higgins*

The trip to Washington was the culmination of a three-week poetry writing competition organized by Mr. Fedullo on the Crow reservation, followed by two months of practice.

In her introduction, Ms. Dove recounted an incident described by Mr. Fedullo in his book *Light of the Feather: Pathways Through Contemporary Indian America.* A Sioux educational leader was introduced at a convention as a "genuine Indian celebrity." He stood up and said, "I was just called a celebrity, but in truth I am not. Not a real celebrity, that is. The real celebrities are the children, our Indian children."

The accuracy of this statement was obvious from the moment the Crow Indian students landed in Washington, though not exactly in the subtle way the Sioux educator intended.

The children were met by a TV camera as they got off the plane. A crew from the "MacNeil-Lehrer NewsHour" had been assigned to cover their visit. Their busy three-day visit included stops at congressional offices, a tour of the Capitol and the laying of a wreath at the Tomb of the Unknown Soldier. This last gesture was made in recognition of the role played by Chief Plenty Coups in 1921. Plenty Coups had represented all American Indian tribes as "Chief of the Chiefs" when the tomb was dedicated.

The reading opened as no reading at the Library has before, with a traditional Indian cleansing ceremony and elk greeting. Lawrence Flat Lip lit a small pile of cedar shavings and fanned the smoke around the Mumford Room while reciting a song from the Bear Dance Ceremony. (The fire alarm had been temporarily shut off.) He quoted a traditional greeting for such times: "I am so happy today I wish that all my friends were here, and also my enemies."

The song went on to celebrate an occasion that was so joyous that even the bear, the fiercest beast of the wilderness, was dancing.

Lawrence Flat Lip's daughter followed his ceremony by imitating the sound of an elk, amplified from her throat through a curved tube.

Mick Fedullo then introduced each poet, giving their Indian name and also noting their lineage. Several children were direct descendants of chiefs, including Scott Plain Bull, whose great-great grandfather was Chief Plenty Coups. Another, Mike La Forge, was descended from the Indian scout who warned Gen. Custer not to advance on Little Big Horn.

The theme of the evening's presentation was "keeping our heritage and our lands." Most of the poems celebrated traditional Indian culture, a spiritual connection with the land or a debt of wisdom embodied in elders. Color slides of landscapes and people on the reservation taken by Michael Crummett were projected on a screen as the children read.

Mike Beaumont led off with his poem "A Valley Night." He followed with "The Parade," a descriptive collage of the sights and sounds from his participation in such an event. One stanza reads:

"I see the judge approaching/so I sit tall on my horse,/putting a proud look on my face./He passes with a smile, noting/ the colorful Pendletons/on the back of my saddle."

His other poems described such scenes as the moon rising over a snow-covered valley, a buffalo hunt and a walk through tall grass while feeling the presence of ancestors. Yolanda Old Dwarf, a seventh-grader, devoted one of her poems to her grandfather's advice that "to seek endurance, catch a butterfly."

She wrote: "I gracefully chase grace itself,/the butterfly. I pluck the butterfly/from the sky, rub its wings against my heart, and ask for swiftness/and courage."

Nalanya Blaine expressed uncertainty familiar to many adolescents in her poem "I Am." "When will I be famous?" she asked. "Others have not yet seen my talent, Do they know me? Do I know myself?"

Charles Yarlotte expanded on the theme to include his whole tribe in his poem "Where Are the Crows?"

"We are 8,000 proud people," he wrote, "but we are invisible to the outside world." Mr. Yarlotte reminded the audience that there are no Crows in the National Football League, that there will never be a movie called "Dances with Crows," but asserted, "We know who we are. We have been here a long time and I am proud."

The poetry of Mike La Forge drew upon the notion of reciprocal relationships between man and nature, and boy and man. He spoke with deep reverence of his grandfather, whose skin is "smooth as the earth's surface" and in passing the bow, "gives my love back." In other poems, the elders are depicted "putting my heart in front of their heart" and showing ways to a better life.

Chuck Lance's poem "Grandfather" tempered reverence for his grandfather with the acknowledgment that "I never showed my grandfather/how much I loved him." It was a rare personal confession in an evening otherwise devoted to celebrating ancestors.

Loretta Shane fused the sensory and the spiritual in "Sweat Lodge," describing how she emerged from the soft glow of the fire, "clean with a renewed spirit."

Scott Plain Bull closed the evening with his poem "Becoming an Indian Again," providing an answer to the question of why a group of contemporary adolescents would spend so much time looking back. "My pride and my ignorance/have led me away from my/people and their past. I have lost the way/that has brought my people here,/so I sit/with the old one/as he sings,/the old ways/dancing through/ my eyes,/becoming/an Indian again." —*Craig D'Ooge*

Craig D'Ooge is media director in the Public Affairs Office.

Lawrence Flat Lip recites a song from the Bear Dance Ceremony; Poet Laureate Rita Dove, seated next to her husband, Fred Viebahn, listens intently to the readings from the Crow Nation children.

Not Politics as Usual:

Virginia's First Woman House Member Delivers Keynote

During her March 21 address at the Library, Rep. Leslie L. Byrne (D-Va.) gave what could possibly be the most unusual reason a candidate has ever run for public office.

She said that cows—or their rarity in suburban Fairfax County, Va.—played a part in her decision to run for public office. "My epiphany came when I appeared in front of the County Board of Supervisors to talk about our need to protect a watershed in the county," she recalled. "A supervisor told me that the environmental problems were caused not by too many people but by too many cows. I had to point out to him that Fairfax County hadn't see a cow in a long time. Then it occurred to me that it might be easier to be an elected official on the other side of the dais than to convince this guy that we didn't have a cow problem in Fairfax County."

Rep. Byrne, a freshman representing the newly formed 11th District of Virginia, was the Women's History Month keynote speaker at the Library. The theme for the month-long celebration was "In Every Generation, Action Frees Our Dreams." The event was sponsored by the Federal Women's Program of the Affirmative Action and Special Programs Office and other organizations within the Library.

Elected in 1992, Rep. Byrne is the first woman from Virginia to be elected to the House of Representatives. She is a member of the Congressional Caucus for Women's Issues, serves on the House Committee on Public Works and Transportation and its subcommittees on Surface Transportation, Water Resources and Environment. She also serves on the House Post Office and Civil Service Committee and its subcommittee on Compensation and Employee Benefits.

Rep. Byrne laced her comments about the achievements of women, and about her election to the House, with wry humor. "After I was elected, I visited a fourth-grade class in Woodbridge, Va.," she said. "When I was introduced as the first woman from Virginia to be elected to the House, one of the boys in the class asked me how it felt to be historic. I have to tell you, at 46, it didn't feel too hot," she joked. "Before I was elected I was prehistoric!"

"If there's one difference between men and women in the political sphere it's that most women get into politics because they want to do something, not because they want to be somebody."

—Rep. Leslie Byrne

"Being the first in anything is an honor," she continued. "But it's not enough. It's also a responsibility. We have to pave the way for the fifth, the 50th, and the 700th. It's not enough to be the first, we have to be able to say, 'I brought others with me.' "

Rep. Byrne told of her efforts as a member of the state legislature to erect a marker in Lorton, Va., to honor the women who protested for the right to vote many years ago. She reminded the audience that Lorton was the site of the Occoquan Workhouse. Suffragists were transported by paddy wagon and confined there. "Some of them were beaten and starved," she said.

"We stand on the shoulders of giants," she added. "Even if we don't know their names, I wanted people to remember those women who stood on the front lines and annoyed people for the right to vote. You may not know all the steps one has to go through to get a marker erected in Virginia. It was almost as hard as getting the vote!

"We doubled the number of women and minorities serving in Congress last year. But being female or of a particular ethnic background isn't what sets us apart. It's the wealth of unique experience we bring to the job." She explained that, like many other women, her interest in politics was preceded and fueled by a history of community service and concern for local issues. Membership in the Parent Teachers Association, the League of Women Voters and a local citizens association helped her understand the interests of her constituents.

"I used to run a small business, and I remember trying to get affordable health coverage for my five employees—it was a nightmare. Lynn Woolsey [D-Calif.] raised three small children after her husband left her. She went on welfare, got job training from the state, ran a small business, got elected to city council and then to Congress. When we talk about welfare reform, she's going to be there, bringing perspectives and experience to the debate that no one else can."

Based on her experience as a successful candidate for the Virginia legislature followed by her congressional race, Rep. Byrne came to believe that men's motivations for seeking public office differ markedly from women's. "If there's one difference between men and women in the political sphere it's that most women get into politics because they want to do something, not because they want to be somebody," she said. "Many men seem to think they deserve to run because they made a killing in the stock market or were successful attorneys and want to be in Congress."

Asked whether women brought anything unique to Congress, Rep. Byrne cited what she called a female trait of finding solutions rather than victories. "It's a style of management," she explained. "Women try to bring people together, to create winners and winners, not winners and losers." When a woman challenged her assumption that women had a unique managerial style, she asked the dissenter how she might settle a fight between her two children over a toy. "She said she'd give the toy for 15 minutes to one child and then to the other—a win-win situation."

"Women try to bring people together, to create winners and winners, not winners and losers."

Rep. Byrne added that when working with female Republican House members, the women in both parties started by looking for points of agreement, and adding to them. "You can have a good idea and still be a Republican. That's heresy, I know," she joked.

—*Barbara Bryant*

Barbara Bryant is on the staff of the Public Affairs Office.

Austrian Author Reads for LC Archive on Tape

On March 7 renowned Austrian author Barbara Frischmuth read from her work *Die Klosterschule* (*The Convent School*) for the Library's Archive of Literature on Tape.

Ms. Frischmuth is also reading at the Embassy of Austria and at major institutions such as Columbia University, Swarthmore College, Dickinson College, Stanford University and the University of California at Los Angeles. In 1993 *The Convent School* was published in English translation by Ariadne Press.

Barbara Frischmuth is one of the best known contemporary authors in the German language. She studied Turkish and Hungarian at the University of Graz, and was awarded scholarships to study in Turkey and Hungary. She has translated works from Turkish and Hungarian into German. From 1964 to 1967, she pursued Oriental studies in Vienna. Ms. Frischmuth is a longtime member of the "Forum Stadtpark" in Graz. She now lives in Vienna.

Ms. Frischmuth is the author of novels, short stories, juvenile literature and plays. Her plays have been performed on Austrian radio and television. She has won numerous prestigious literary awards, including the Hans Christian Andersen Prize and the German Industry Prize for cultural achievement.

In her early works, Ms. Frischmuth used fairy tale themes to teach lessons in morality. She incorporated religious texts into works such as *The Convent School*, while criticizing these texts for their superficiality. Many of her works are autobiographical.

Ms. Frischmuth is the second Austrian woman author to read at the Library, the first being Gloria Kaiser. The Library's substantial collection of works by and about Barbara Frischmuth is cited in the LC publication *Contemporary Authors of the German-Speaking Countries of Europe: A Selective Bibliography* by Margrit B. Krewson, German/Dutch area specialist in the European Division, who arranged for the reading. The publication is available free, on request, from the European Division, Library of Congress, Washington, DC 20540–5530.

Barbara Frischmuth

A Wealth of African American Resources:
Scholars' Use of LC Collections Inspires Seminar

On Feb. 23 the Library held a symposium to highlight its wealth of resources in African American scholarship and celebrate the publication of *The African-American Mosaic: A Library of Congress Resource Guide for the Study of Black History & Culture*—the first such guide to the Library's extensive collections of African American materials.

Welcoming the gathering of scholars, researchers, writers, staff members and others, Librarian of Congress James H. Billington noted that *The African-American Mosaic,* compiled by a team of eight Library specialists, including editor Debra Newman Ham of the Manuscript Division, is the second LC resource guide in a projected series of four. The first, *Keys to the Encounter: A Library of Congress Resource Guide for the Study of the Age of Discovery,* was published in 1992, and guides are currently in preparation on resources for the study of Native American life and culture, and for the study of World War II.

Dr. Billington noted that these guides are "designed to set out for researchers directional signals to all parts of the Library, including many where they might not have thought they would find materials for their research."

He called *The African-American Mosaic* "only a beginning, a way to get started, a glimpse of what lies open for exploration. On the other hand, for those who are new to the study of black history and culture, this guide can suggest the comprehensiveness and variety of the historical record—visual, auditory, literary, legal and spatial. It is an invitation to deepen our understanding of the American experience."

The first session of the symposium, "The Library's Collections and Historical Research," featured historian David J. Garrow, museum director John Fleming and retired curator Dorothy Porter Wesley discussing their research using the Library's collections.

Dorothy Porter Wesley called *The African-American Mosaic* "a whole history of my people." *Photos by Yusef El-Amin*

Dr. Garrow, author and editor of more than a dozen books on the civil rights movement, including the Pulitzer Prize-winning *Bearing the Cross: Martin Luther King Jr. and the Southern Christian Leadership Conference* (1986), also served as a senior adviser on the highly acclaimed PBS television documentary "Eyes on the Prize," which chronicled African Americans' struggle for equality. While knowledgeable about the Library's manuscript collections and other verbal historical materials, Dr. Garrow acknowledged that his work on "Eyes on the Prize" made him realize how little he knew about nonprint historical and cultural resources, such as music.

"There are a lot of cultural holes in the way that a lot of us in the scholarly community perceive things that are not a part of traditional political records, and traditional political history," he said. "I think that an awareness of multimedia, of a broader cultural record, is a big portion of what we scholars need to do better. One of the most dramatic features of this book is how it gives equal attention to nontraditional collections."

John Fleming, director of the National Afro-American Museum and Cultural Center in Wilberforce, Ohio, used the Library's resources as a graduate student at Howard University in the 1970s. Stimulated by family stories of his African ancestors, Dr. Fleming immersed himself in the Library's Local History and Genealogy collections and, for his dissertation, traced his family lineage back to West Africa and to England.

In 1980 Dr. Fleming was charged with developing a museum on African American history and culture. In establishing the institution's first permanent exhibition, "From Victory to

Freedom," which chronicles black American life from the 1940s through the 1970s, he and his staff relied heavily on LC. "The Library of Congress served as a major source of documentation and as a chief supplier of photographs and other graphic materials for our work," Dr. Fleming explained.

Dorothy Porter Wesley, known as the "doyenne of black bibliography," was the first black American graduate of Columbia University Library School and the curator of the Moorland Foundation at Howard University (now the Moorland-Spingarn Research Center) from 1930 to 1973, where she built the largest repository of African Americana in an academic institution.

Dr. Wesley expressed her delight in reading the advance copy of *The African-American Mosaic* and praised its plain and simple directions for accessing the materials cited. Noting that she plans to finish two more books, she stated that the clear citations in the guide will save her valuable time and energy in using the Library's collections.

Dr. Wesley also shared lively anecdotes about her 70-year association with the Library. She told of her groundbreaking work in black bibliography that resulted in publications such as *North American Negro Poets: A Bibliographical Checklist of Their Writing, 1760–1944* (1945). The project required her to walk the Library's stacks, examining each book for title page notations such as "by a person of color" or "by an African."

Dr. Wesley called *The African-American Mosaic* "a whole history . . . of my people."

The panel for session two, "The Library's Collections: Research in Other Fields," featured film historian Thomas Cripps, academic librarian Jessie Carney Smith and musicologist Josephine Wright.

David Garrow said, "One of the most dramatic features of [*The African-American Mosaic*] is how it gives equal attention to nontraditional collections."

Dr. Cripps, whose works include *Making Movies Black: The Hollywood Message Movie from World War II to the Civil Rights Era* (1993), recalled the tedium of attempting to find the Library's materials on black Americans during the 1950s, prior to the existence of resources such as *The African-American Mosaic*. "When I wrote my dissertation I used the Booker T. Washington papers, which were then unindexed, uncodified, unanything; in fact, they were largely unopened." He explained that during that time staff and researchers "traded notes with each other. All we had was each other. There were no resources to refer to, certainly nothing like we now have."

He said that while doing film history research, it was only the personal knowledge of the staff of the Motion Picture, Broadcasting and Recorded Sound Division that led him to "pre-'Birth of a Nation' [1915]" materials depicting African Americans, such as the late 1890s films by Thomas Edison. "No written sources about this material existed in the Library."

Dr. Cripps added that "in thumbing through the resource guide, I couldn't help but think that generations of people would have changed their modes of working, and the time that they brought to their work, because this research guide would have become a centrality in their lives."

Jessie Carney Smith, University Librarian at Fisk University and editor of a number of reference books including *Images of Blacks in American Culture: A Reference Guide to Information Sources* (1988), spoke of her experiences and of the Library's resources for researching African American culture.

Coming to the Library in 1974 to participate in a summer fellowship program for faculty in historically black colleges and universities, she said that she left at the end of the program knowing that the Library's "very impressive holdings on African American history and culture are its best-kept secret."

Ms. Smith praised the Library for producing indexes and guides such as *The African-American Mosaic*, which she called "your way of communicating

with us and sharing with us the important resources here."

Josephine Wright, chairwoman of the Music Department at the College of Wooster, and coauthor of *African American Traditions in Song, Sermon, Tale and Dance, 1600s–1920: An Annotated Bibliography* (1990), discussed black American music research at the Library. She examined resources that she found particularly helpful in three areas of interest:

☐ The Colonial experience—black musicians in Europe during the 18th century and their Anglo-American connections,

☐ Black women in 19th century American music and

☐ African American folk traditions in the performing arts.

Dr. Wright noted that of the four volumes of music written by 18th century African author Ignatius Sancho, whom she called a "Renaissance man," only one bears his name—"Twelve Country Dances for 1779 for Harpsichord, Dedicated to Miss North"—and that the only known extant copy is in LC. The Library also has the only known surviving copies of *The Music Messenger*, the first African American music journal, founded in 1889.

Dr. Wright explained that "the collections of the Library of Congress support research in many [other] areas of black music, as indicated by the selective sampling of materials in *The African-American Mosaic.*" She added, "This book will be extremely useful for scholars who wish to explore the interdisciplinary study of black culture and who choose to focus on the manifold ways in which music interfaces with traditional forms of oral expression in black American culture."

The African-American Mosaic: A Library of Congress Resource Guide for the Study of Black History & Culture is on sale for $24 per copy at the Library of Congress Sales Shop in the Madison Building or through the Government Printing Office, Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250–7954. Specify stock number 030–000–00254–7 when ordering and allow four to six weeks for delivery.

—Charlynn Spencer Pyne

Charlynn Spencer Pyne is a Collections Development Specialist at LC's National Library Service for the Blind and Physically Handicapped. She is a member of the Library's 1994 African American History Month Planning Committee.

John Fleming commented that "the Library of Congress served as a major source of documentation and as a chief supplier of photographs and other graphic materials for our work."

Linda Washington Named Chief of Photoduplication

Linda Jacobs Washington, a Xerox Corp. sales manager in Houston for the past 12 years, has been appointed chief of the Photoduplication Service.

As chief, Ms. Washington will be responsible for the management of the division, which includes three production sections—Microphotographic, Photographic and Electrostatic Print—and two administrative sections—Special Services and Public Services.

"I'm excited to be here," Ms. Washington said, "and I want to share my excitement, creativity and enthusiasm. I want [Photoduplication Service] employees to want to come to work and feel as good about their jobs as I do."

As a Xerox Corp. sales manager, she directed the sales and operations of Xerox's Site Management Program based in Houston. Previously she held other positions with Xerox in copying services and in other sales programs. While a manager at Xerox, she received a Presidential Club Award and awards for achieving customer satisfaction, employee satisfaction and business goals. However, the award for which she is most proud is Xerox's Team Excellence Award, the corporation's highest honor, which was awarded to a team she headed. "One of our operations repeatedly failed to meet deadlines and quality standards," she explained, "and no one understood why."

Her team analyzed the problems,

Linda Washington. *Photo by Marita Clance*

discovered serious underlying procedural lapses and developed appropriate solutions. The award will soon reside on her desk in the Photoduplication Service. Her expertise in the management of quality tools and processes will be put to good use as the Photoduplication Service seeks to expand its markets and at the same time deal with cuts in preservation funding elsewhere in the Library.

"Linda Washington is uniquely qualified to help the Photoduplication Service create a strong customer service orientation," said Laura Campbell, director, Library Distribution Services and Ms. Washington's supervisor. "We in Constituent Services are very excited to have her as part of the team."

The goal Ms. Washington set for her new job is clear. "I want the Photoduplication Service to be the premier service to Congress and its constituents," she said. High on her list of priorities is developing a comprehensive marketing plan for the service, which has literally hundreds of thousands of reels of microfilmed materials with marketable potential. Teamwork—sharing responsibilities and rewards—is a cherished belief to Ms. Washington. "I am a team player. I enjoy working with people and I want people to enjoy working with me," she said.

Ms. Washington also insists that staff growth, development and especially "empowerment" are necessary in a production shop like the Photoduplication Service. "Customer satisfaction can only come from satisfied employees," she said. As soon as possible, she intends to work with her section heads to implement what she labels career succession programs designed to help all employees meet their career goals.

Prior to working for Xerox, Ms. Washington sold real estate in Texas "during the boom years" and also taught elementary school. She holds bachelor's and master's degrees in elementary education, the first from Morgan State University and the second from North Texas State University. Coming from the private sector—and a Fortune 500 company at that—Ms. Washington believes that her new job will provide several important opportunities. "Be sure to call them opportunities, not challanges," she emphasized. "There will be lots of things to learn about operations that are new to me. As an outsider I may have a different perspective on problems and can therefore bring a different set of solutions to meeting the challenges facing the organization."

News from the Hispanic Division:

Georgette Dorn Appointed Chief

Georgette Magassy Dorn has been named chief of the Hispanic Division. She succeeds Cole Blasier, who resigned Jan. 2, 1993.

With Ellen Hahn, director of Public Service and Collection Management II, Dr. Dorn has been running the Hispanic Division in the absence of a chief for the past 14 months.

"I find satisfaction in supporting the Hispanic Division and the Library's mission, and I especially enjoy the intellectual excitement that results from working with professionals and Latin American scholars," Dr. Dorn said. "I hope to run the division in the way that Cole Blaiser did, reaching out to the academic and artistic communities," she added. For example, she said that she would like to raise additional private endowments for fellowships to work in the Hispanic Division, to raise additional private funds for the retrospective digitized conversion of the first 49 volumes of the *Handbook of Latin American Studies, 1936–1990,* and to continue to provide LC resources for the Gala Hispanic Theater in Washington to stage Chicano literature.

"I'm a veteran who likes new things," Dr. Dorn said of the necessity to raise funds for special projects.

Georgette Dorn

"If Howard F. Cline, second chief of the Hispanic Division [1952–71] were alive, he would be thrilled with today's Library and the opportunity that partnerships with the private sector give us for more flexibility and independence."

Dr. Dorn became the specialist in Hispanic culture and curator of the Archive of Hispanic Literature on Tape in the Hispanic Division in 1969. Her duties included serving as head of reference service and as curator of the Archive of Hispanic Literature. In those capacities, she oversaw the development of a comprehensive reading room service, publication of numerous bibliographies and collections guides and the recording of readings and interviews of nearly 400 major writers and leading figures from Latin America, the Caribbean, Spain and Portugal.

She has played a principal role in organizing symposia, lectures, concerts and other programs with members of the diplomatic community, officials of foreign governments, members of Congress and their staffs and academics and scholars in the fields of Luso-Hispanic studies. In addition, she has actively engaged in fund-raising activities and has obtained support from both private and governmental organizations for hiring interns and supporting divisional publications.

In addition to her work in the Hispanic Division, Dr. Dorn has served as a professorial lecturer at the History Department and the Center of Latin American Studies at Georgetown University, and she has also lectured frequently for the Foreign Service Institute.

She has published the *Archive of Hispanic Literature on Tape: A Descriptive Guide* with Francisco Aguilera (1974) and a facsimile translation of *The Indian Tribes of Texas* (1971) by Jose Francisco Ruiz. She is associate editor of *The Encylopedia of Latin American History,* which will be published in four volumes (Charles Scribner's Sons, 1995), and is the author of many articles focusing on the history and culture of Latin America.

Recently, her article "Expresiones de Literatura Chicana" was published in the University of Miami's *Ideas '92,* and a chapter she wrote appeared in *Sarmiento and His Argentina* (1993).

She has prepared many annotated bibliographies, and her book reviews have been published in *Hispanic American Historical Review, The Americas, Latin American Research Review, Hispamerica* and *Inter-American Review of Bibliography.*

Dr. Dorn has held nationally elected offices on the executive boards of the American Historical Association, the Conference on Latin American History, the American Catholic Historical Association, the Latin American Studies Association, the Middle Atlantic Council of Latin American Studies and as president of the Inter-American Council of Washington.

She is a member of the editorial boards of *The Americas: A Quarterly Review of Inter-American Cultural History* and of *Letras de Buenos Aires.* She is a contributing editor to the *Handbook of Latin American Studies.*

Having grown up in Spain and Argentina, Dr. Dorn was educated at the Universidad de Buenos Aires, Argentina; Creighton University in Omaha, where she earned a bachelor's degree in government; and at Boston College, where she earned a master's degree in history. She earned a Ph.D. in history from Georgetown University in 1981.

LC Hosts Presentation of *Anuario Hispano/Hispanic Yearbook*

Rep. Esteban Torres, Angela Zavala, Dr. Billington and Ambassador Patricio Silva took part in the Feb. 24 celebration of the publication of the eighth edition of the *Hispanic Yearbook. Photo by Jim Higgins*

The ornate Members Room of the Jefferson Building provided the setting on Feb. 24, when Dr. Billington and Rep. Esteban Torres (D-Calif.) hosted the presentation of the eighth edition of *Anuario Hispano/Hispanic Yearbook.*

The Librarian welcomed the

audience of more than 300 academics, congressional staffers, government officials and Hispanic community representatives. Delivering the keynote address, Rep. Torres congratulated Angela Zavala, editor of the *Anuario,* for producing the vastly enlarged eighth edition.

"The listing of more than 1,800 scholarships for Hispanics and more than 3,000 organizations will be of enormous help to the Hispanic community and, in addition, it will emphasize the need for people in the United States to understand better the countries of Latin America," he said.

Chilean Ambassador Patricio Silva, introduced by Georgette Dorn of the Hispanic Division, spoke about "the growing importance of educational exchange through the Americas and of the Latin American countries as trading partners of the United States." Gloria Tostado, coordinator of Hispanic marketing for the American Telephone & Telegraph Co., presented Dr. Billington with a renewal for 1994 of the AT&T Hispanic Division fellowship and introduced last year's recipient, Ricardo Soto, a senior at Tulane University, whom AT&T flew from New Orleans for the celebration.

Dr. Dorn then introduced Ms. Zavala, one of the outstanding Hispanic businesswomen in the Washington area, who described her odyssey in compiling the first edition of the *Anuario* 10 years ago as one in which she mainly used the rich resources of the Library. The new edition includes information of interest to Hispanics throughout the United States. It is distributed free of charge to libraries, colleges and universities, embassies and community organizations.

The *Hispanic Yearbook* celebration ended with a reception featuring foods from various regions of Latin America.

–Georgette Magassy Dorn

Georgette Magassy Dorn is chief of the Hispanic Division.

Hispanics in Judiciary Symposium Held

"Hispanics in the Judicial System" was the subject of an afternoon symposium hosted by the Hispanic Division on Dec. 14.

More than 150 people attended the symposium, including many students from Washington area law schools, employees from the Justice Department and other agencies. Senior Bibliographer Reynaldo Aguirre of the Hispanic Division organized the event.

Judge Ricardo Urbina, who delivered the keynote address for LC's Hispanic Heritage Month last October, presided over the symposium and gave an overview of the problems Hispanics face in the judicial system. He serves on the District of Columbia Superior Court and was the first Hispanic to receive a presidential appointment for judge in the District of Columbia. President Carter nominated Mr. Urbina, who began serving in 1981.

The program began with an amusing film segment from "I Love Lucy" in which Lucy and Ricky Ricardo face linguistic and cultural barriers at a Paris police station.

Judge José López, who gave the second presentation, was appointed to the District Superior Court in 1990 by President Bush. He hears cases in the court's criminal division.

Connie Landró explained how important accurate interpretations are for justice to be carried out. She has been the court's coordinator of Interpreter Services since it was established in 1986. Her office assists those having business with the court who do not understand or speak English. Trial attorney Hiram Puig-Lugo, who works with the District of Columbia Public Defender Service, performed a one-man skit taken from a real-life episode, in which he demonstrated the often insurmountable cultural and linguistic barriers facing non-English-speaking Hispanics when dealing with the law. Since 1988 Mr. Puig-Lugo has represented indigent clients in juvenile, appellate and criminal proceedings.

The final speaker was Laura Ann Martínez, staff attorney at Ayuda Legal Aid Clinic, a nonprofit organi-

Hiram Puig-Lugo and Connie Landró were among the panelists who participated in the "Hispanics in the Judicial System" symposium. *Photo by Yusef El-Amin*

zation in Washington that represents low-income, foreign-born persons.

Ms. Martínez explained how her organization provides legal services for Spanish-speakers in matters such as restraining orders, divorce, child custody and immigration.

The session was followed by a lively question-and-answer period, deftly handled by Judge Urbina.

—Georgette Magassy Dorn

Georgette Magassy Dorn is chief of the Hispanic Division.

Argentine Ambassador Speaks at the Library

Raúl Granillo Ocampo, ambassador of Argentina, addressed a capacity audience of congressional and Congressional Research Service staff, diplomats and other Latin American specialists in the Library's Mary Pickford Theater on Jan. 27 for his lecture on "Reforming the Argentine State."

He was introduced by Dolores Moyano Martin, editor of the *Handbook of Latin American Studies* in the Hispanic Division.

Ambassador Granillo Ocampo spoke about his country's significant achievements in privatizing state-controlled industries in the last four years, thus achieving a revitalization of the Argentine economy.

Ambassador Raúl Granillo Ocampo

LC Installs Automated Attendant System On Main Telephone Number

The Library has installed an automated attendant system on its main switchboard telephone number (202-707-5000) to provide better service to callers. The new system is being tested and should be activated within the next few weeks.

The automated attendant system will allow callers to select different information options using the keypad on their touch tone telephone, or to wait for an operator. Using the automated system, they may listen to several recorded messages covering topics such as reading room hours of service, current exhibitions and directions to the Library. Callers with a rotary telephone will still be connected with an operator by holding on the line when they call the Library.

Using other menus, a caller will be connected to the most commonly requested services in the Library, such as the Copyright Office, Cataloging in Publication and the National Reference Service.

"We believe the system can offer very efficient service to many callers," says Mike Handy, the head of the Library's Information Technology Services User Support Group, which installed the new program. "And we think this type of service will eventually be as acceptable as ATM machines are today."

The Library is installing this system in an effort to maintain efficient service with fewer resources to help alleviate frustrating waits for those who call during peak periods.

Outdoor Summer Concerts Scheduled

The American Folklife Center has annnounced its 1994 Neptune Plaza Concert Series. All concerts are on the Neptune Plaza, west front steps of the Jefferson Building, First and Independence Ave. SE, from noon to 1 p.m. The rain location is the Mumford Room on the sixth floor of the Madision Building across the street.

All the concerts are taped live and will be broadcast by WAMU-FM 88.5 at a later date.

☐ May 19: Sviraji, a tamburitsa string band from Pennsylvania playing music native to the former Yugoslavia.

☐ June 2: Six Nations Longhouse Women Singers, an Iroquois women's singing group from Ontario, Canada.

☐ June 16: The Legendary Orioles, an African American doo-wop group from Baltimore.

☐ July 21: Horvus Miller and the House of Prayer Trombone Band, an African American sacred music group.

☐ Aug. 18: Dave McLaughlin and Josh Crowe, bluegrass.

☐ Sept. 15: Concert in honor of Hispanic Heritage Month (group to be announced).

New CIA Publications in Print Available for 1994

The Center for the Study of Intelligence of the CIA History Staff is publishing a new collection of declassified documents. CIA Publications in Print 1994 of *CIA Cold War Records: The CIA Under Harry Truman* is now available, and more documents will follow.

Requesters outside the federal government may obtain subscriptions to CIA publications similar to this one by addressing inquiries to: Documents Expediting (DOCEX) Project, Exchange and Gift Division, Library of Congress, Washington, DC 20540-4230, telephone: (202) 707-9527.

News from the Center for the Book:

Florida Center Celebrates 10th Anniversary

Librarian of Congress James H. Billington and Center for the Book Director John Y. Cole were featured speakers on Feb. 21 in Fort Lauderdale, Fla., at a series of events marking the 10th anniversary of the Florida Center for the Book—the first affiliated center in the LC Center's network of 29 state centers.

Dr. Billington officially opened the LC traveling exhibition "Language of the Land: Journeys into Literary America," which was on view at the Broward County Main Library, the home of the Florida Center for the Book, through March 4.

Made possible by a grant from the Lila Wallace-Reader's Digest Fund, "Language of the Land" was also seen March 21 through April 9 at the LeRoy Collins Leon County Public Library in Tallahassee, Fla. Additional support for the exhibition and its national tour has been provided by the James Madison Council of the Library of Congress.

Developed by the Library's Interpretive Programs Office in cooperation with the Center for the Book and the Library's Geography and Map Division, the exhibition focuses on literary maps and traditions from different U.S. regions (see LC *Information Bulletin*, Oct. 4, 1993).

Before the exhibition opening, Dr. Billington participated in a meeting of the Florida Center for the Book's advisory board, which was chaired by Jean Trebbi, Florida Center for the Book coordinator. The Librarian congratulated Samuel F. Morrison, the director of the Broward County Main Library, and Jean Trebbi on their accomplishment, noting that the Florida Center was "a model" for the other state centers. Ms. Trebbi explained how the Florida center came to be established and summarized its achievements since its creation in 1984.

Dr. Billington; Jean Trebbi; Samuel Morrison; May Somerville, director of the Miami-Dade Public Library System; and John Cole celebrate the Florida Center for the Book's 10th anniversary.

Highlights of the Florida center's 10-year history include its selection as one of six national sites to host the "Jefferson at 250" lecture series during 1993, the 250th anniversary of Jefferson's birth; the 1989 "Raise a Reader" project, which provided books and other materials for babies born on New Year's Day and for their parents; the hosting of "Library Edition," an author interview cable television program shown throughout South Florida; cosponsorship of a project that designated boat slip F18 at the Bahia Mar Hotel and Yachting Center as a "literary landmark" to commemorate Florida author John D. MacDonald and his fictional hero Travis McGee; copublication with the national center of an essay by MacDonald on the importance of reading (*Reading For Survival*, 1987, reprinted 1993), apparently the last published piece of writing by MacDonald; development of a "Books Aboard" burgee for book-loving boaters; sponsorship of workshops for writers; and cosponsorship of the annual Key West Literary Seminar and the Fort Lauderdale Antiquarian Book Fair.

One of the new projects discussed at the advisory board meeting was the "Treasure of Florida Libraries" exhibition, which will open June 21 in Miami Beach at the Historical Museum of Southern Florida during the Rare Books and Manuscripts preconference to the American Library Association's Annual Meeting.

The "Language of the Land" exhibition opening featured a public program, "A Jazz Journey into Literary Florida," that combined readings from Florida writers and poets with appropriate musical selections from the jazz repertoire. The selections from Florida's literature were chosen by author Beverly Coyle and read by Ms. Coyle and playwright Edward Reardon, accompanied by jazz pianist Henry Ross.

□ **The 1993 Oklahoma Book**

Awards. Novelist, poet and visual artist N. Scott Momaday received the Arrell Gibson Lifetime Achievement Award at the fifth annual Oklahoma Book Awards, sponsored by the Oklahoma Center for the Book and held at the National Cowboy Hall of Fame and Western Heritage Center in Oklahoma City on March 5.

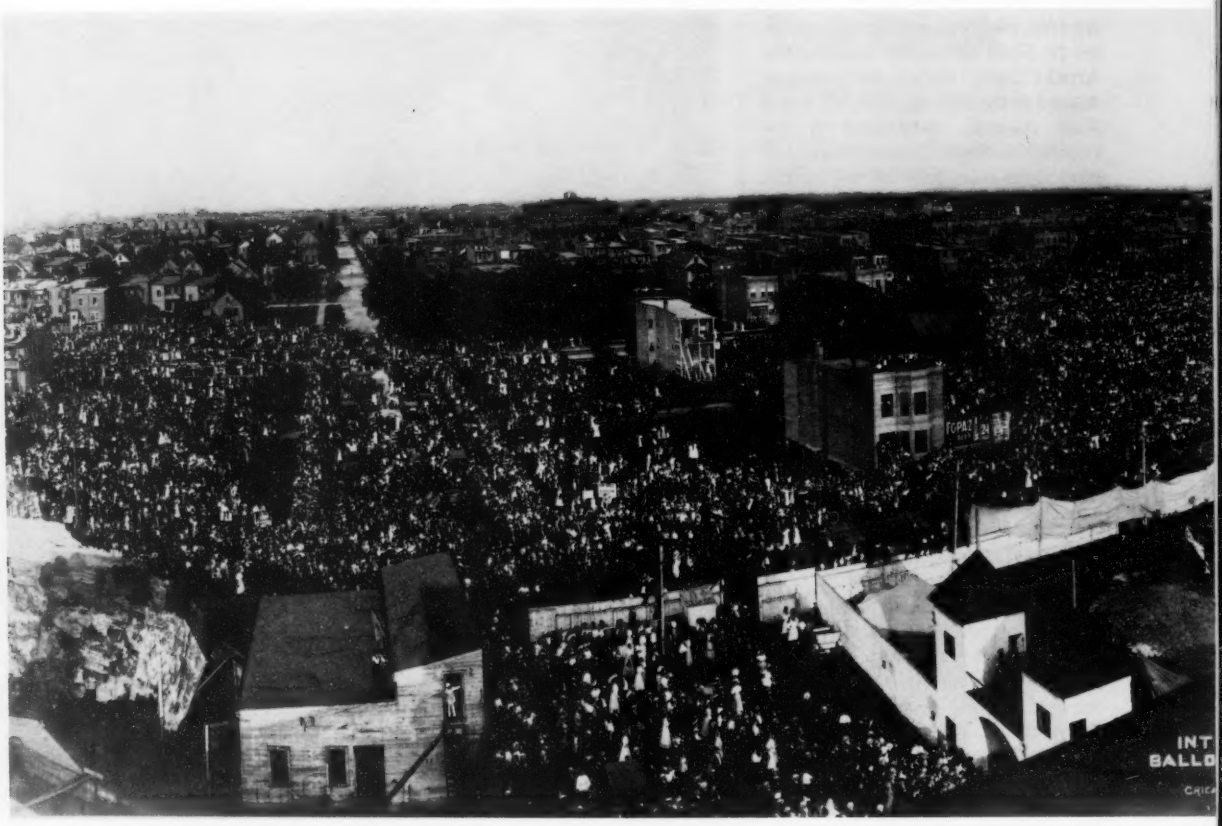
The son of Alfred Morris, a painter and art teacher, and Mayme Natahee, a Kiowa teacher and writer, Mr. Momaday was born in Lawton, Okla., and lived in the state during his childhood. In 1969 he won the Pulitzer Prize for fiction for his novel *House Made of Dawn*. He is currently professor of English at the University of Arizona in Tucson.

Of his Kiowa heritage and Oklahoma birthplace, Mr. Momaday has written: "Growing up on the reservations of the Southwest, I saw people who were deeply involved in their traditional life, in the memories of their blood. They had, as far as I could see, a certain strength and beauty that I find missing in the modern world at large. I like to celebrate that involvement in my writing."

The award was presented by James R. Tolbert III, owner of Oklahoma City's Full Circle Books. John Y. Cole, director of the LC Center for the Book, was one of the dinner speakers. Oklahoma Gov. David Walters and his wife were special guests.

Thirty-four books were nominated for the 1994 awards. Prior to the awards ceremony the authors autographed their books, which were also available for sale.

N. Scott Momaday (top) signs an autograph for a fan during the 1994 Oklahoma Book Awards ceremony March 5; autographed copies of books were available in the foyer of the National Cowboy Hall of Fame; Ann Hamilton, coordinator of the Oklahoma Center for the Book, and Robert Clark, director of the Oklahoma Department of Libraries, also attended.



George Lawrence offers a "kite's-eye view" of the "International Ballooning Club Aero Park," July 4, 1908. . . .

Taking a Wider View:

Photos Show the Panorama of History

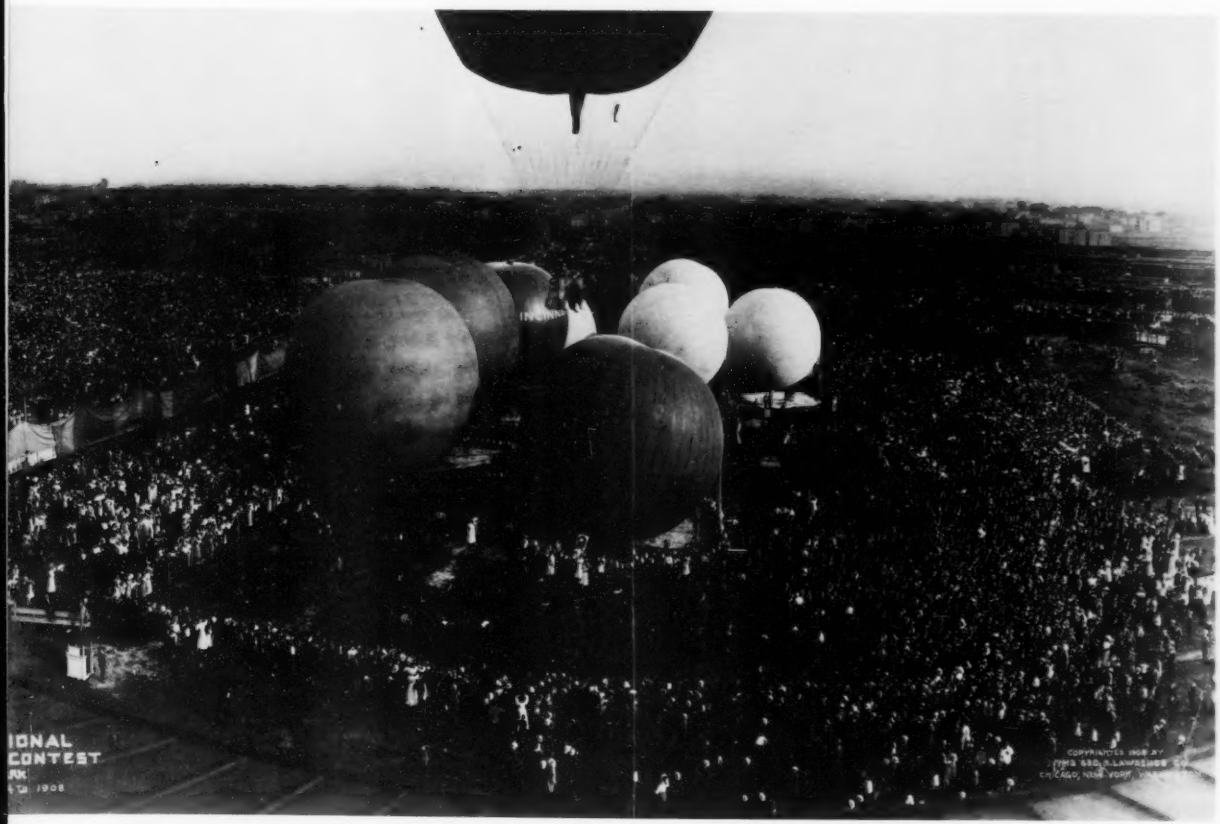
by Craig D'Ooge

The longer one looks at a panoramic photo, the more one notices the details. At first glance, the subject of these oversize images seems to be epic. The elongated frame strains to encompass the entire width of a landscape or the sheer magnitude of a cataclysm, such as the aftermath of a fire, an earthquake or a train wreck, all of which were popular subjects for this novel medium.

But after the initial impact of the size of the image (often a yard or more width), the eye settles down. It begins to notice the particulars. And it is here, in the details, that the historical value of these novel photographs emerges.

Consider, for example, a view labeled "The Curb Market, Broad St.," taken by Benjamin Falk in 1902 (a portion is shown on the cover). Obviously, it shows a crowded street in New York City. Everyone is wearing a bowler hat. The action seems to be centered around a horse-drawn cart. But what's going on?

From the clock on the side of the building, one can determine that it is 12:20 in the afternoon. On the side of the cart, the words "Wall Street J . . ." are barely discernible. There is a sign above a nearby basement office in the lower left corner. It says "Dow Jones & Co." Could this be a pandemonium of brokers elbowing their way to get a special edition of *The Wall Street Journal?* If so, this single image signals the frantic pace of turn-of-the-century capitalism.



. . . He used a special camera that could be attached to a kite. *All photos from Prints and Photographs collection*

More than 4,000 such photographs sat for years in the Prints and Photographs Division, many as uncataloged transfers from the Copyright Office. Now, as a result of the Library's arrearage reduction efforts, these images are available in the reading room. An "American Memory" videodisc is being prepared and plans are being developed for a traveling exhibition.

The first panoramic photographs were made in 1839, shortly after the invention of photography. The earliest vintage panoramas in the Library's collection were taken by George Barnard during the Civil War. Barnard's panoramas were printed from two or more wet-plate glass negatives in a conventional camera. The camera was rotated to the next section of the panorama after each exposure. The prints were sent back to Washington where they were studied by Union generals.

The first mass-produced American panoramic camera was introduced in 1898. These early cameras were either of the swing-lens type, in which the lens rotated while the film remained stationary, or 360-degree rotation cameras, in which both the camera and the film rotated.

A representative sample of images selected by Carol Johnson of the Prints and Photographs Division, testifies to their diverse historical appeal.

A real estate agent in Duluth, Minn., took four albumen photographs and pasted them side by side for a panoramic view of lake-view lots available in 1870. Back then it was all stubble and stumps.

Two panoramic views of Burkburnett, Texas, were taken three months apart, on Jan. 20 and April 24, 1919. Comparing them side by side shows the speed with which Texas oil field towns sprang up among a forest of oil derricks. Between the two exposures, buildings have sprouted like mushrooms overnight.

The aftermath of the Baltimore fire of 1904 was documented by a panoramic photographer, evidently after recovery efforts were under way. Piles of brick lay everywhere. Out of the rubble, a neat stack of recovered brick stands as a symbol of renewal.

"Goose Creek Oil Field," 1919, Houston . . .

Conventions and other large gatherings often were commemorated by a panoramic photo. Attendees at the annual meeting of the American Library Association lined up outside the New Monterey Hotel in Asbury Park, N.J., on June 25, 1919, for a group portrait. No doubt the presence of the many smiling men in uniform can be attributed to the imminent signing of the Treaty of Versailles, which occurred three days later.

One of the most innovative practitioners of panoramic photography was George R. Lawrence (1869–1938). Lawrence developed a method that permitted indoor banquet photography. A single electric charge set off flash powder simultaneously in many locations throughout a room. He also built a special panoramic camera that could be attached to a kite.

The Library has his image of the "International Ballooning Club Aero Park," taken on July 4, 1908. This "kite's-eye view" captures all the grandeur of the giant balloons. Their sense of scale would have been lost had they been photographed from the ground with a conventional camera.

A final image illustrates an unusual special effect that is possible with a panoramic camera. Twenty-seven members of the Washington Senators baseball team stand shoulder to shoulder across the frame. But one man appears to have an identical twin at the far end of the line. In the background, the spectators are laughing.

The iris of a panoramic camera consists of a vertical slit that "pans" across the negative during a long exposure. Evidently, one player scooted around the back, ahead of the pan. He was photographed twice, a maneuver as tricky, and crowd-pleasing, as stealing a base.

A "sliver" shot of "American League Park, New York"

–Craig D'Ooge is media director in the Public Affairs Office.

. . . Shows a "stand" of oil derricks as far as the eye can see.

"Baltimore Fire," 1904; a pile of rubble where the "Office of Yale Laundry" (see sign on left) once stood.

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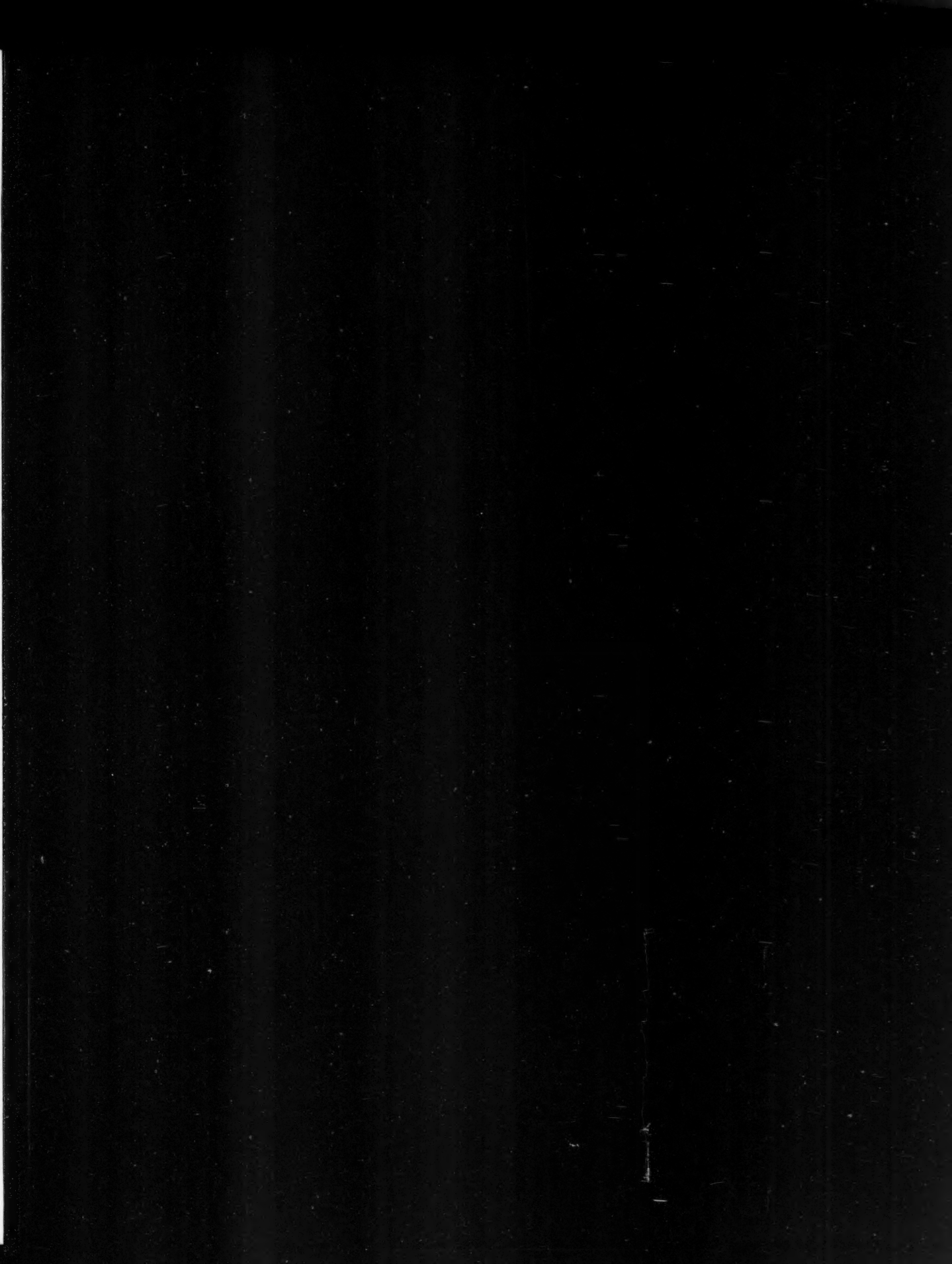
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